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## PRINTED TEXTILES

Paul Lafond informs us, in his work entitled "*L'Art Décoratif et le Mobilier sous la République et l'Empire*," that the manufacture of printed fabrics was not permitted in France until 1759, although the industry had been carried on for some years previous to that date in other countries. Christophe Philippe Oberkampf began printing at Jouy in 1768 on cloth composed of mixed cotton and linen from Beaujolais. At first the patterns were block printed. An improvement on this method was the preliminary printing of the outlines which were afterwards filled in with two or three other colors. At a later date, in 1797, the printing was done by the cylinder, and finally the process of "picotage" was invented, which consisted in filling the background of the design with stippling by means of brass wire points set in the wood like bristles in a brush.

In 1809, Oberkampf introduced a new process whereby the patterns were reserved in white, in a colored ground. In 1818, another improvement had been made in the manufacture by the introduction of a machine with two cylinders, by means of which two colors could be printed simultaneously.

At the beginning of the nineteenth century printed fabrics had become quite fashionable for furniture coverings and hangings. The designs, of historical and literary character, were well drawn and engraved and produced in attractive and permanent colors. The subjects were such as were popular at the time, among which were "The Farm," "Paul and Virginia," and "The Four Quarters of the World."

The industry rapidly spread throughout France, and many other manufactories were in operation in the latter half of the eighteenth century. Abraham Frey, of Geneva, established himself near Rouen in 1758. He had previously made furniture coverings for the Marquise de Pompadour. Pierre Bapeaume and Pierre Cocatrix were also established in the vicinity of Rouen in 1790. Their printed stuffs were popularly known as "Indiennes," or "Siamoises" and had a steadily increasing sale. During the Louis XVI period pastoral scenes, in Watteau style, were exceedingly popular.

After the Egyptian campaign, under Napoleon I, motives from the Nile began to appear, such as sphinxes, camels, pyramids and Egyptian gods. After the Italian campaign classic scenes, such as views of ruins, old temples and palaces came into vogue. During the Empire period, medallions and cameos with heads of gods and warriors, episodes from Greek and Roman history and representations of battles became the fashion. Still later, scenes from village life and from the novels of Sir Walter Scott were attractively depicted on the cotton fabrics of the day.

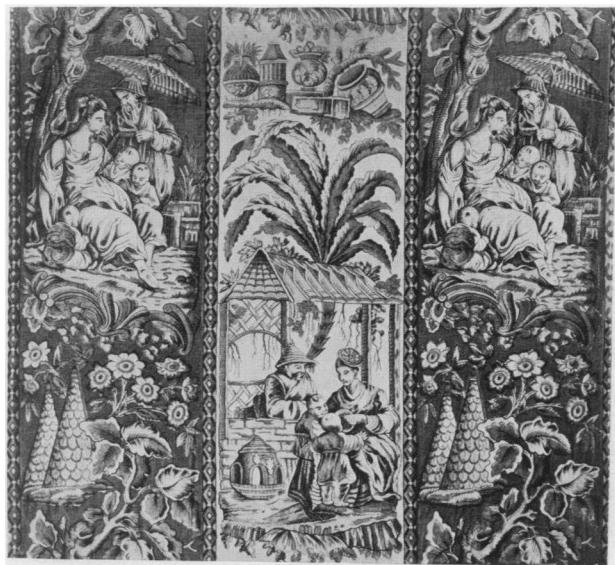
Many of the designs produced in England were derived from the East and consisted of idealized scenes in Chinese taste, combined with rococo ornaments in Louis XV style. In the first quarter of the nineteenth century the English fabrics were decorated with designs illustrating popular books, such as "The Tours of Doctor Syntax," rural and household scenes, children at play, and other subjects, similar to those which were printed on the crockery of the period. Elaborate scenes of an historical character, in which portrait



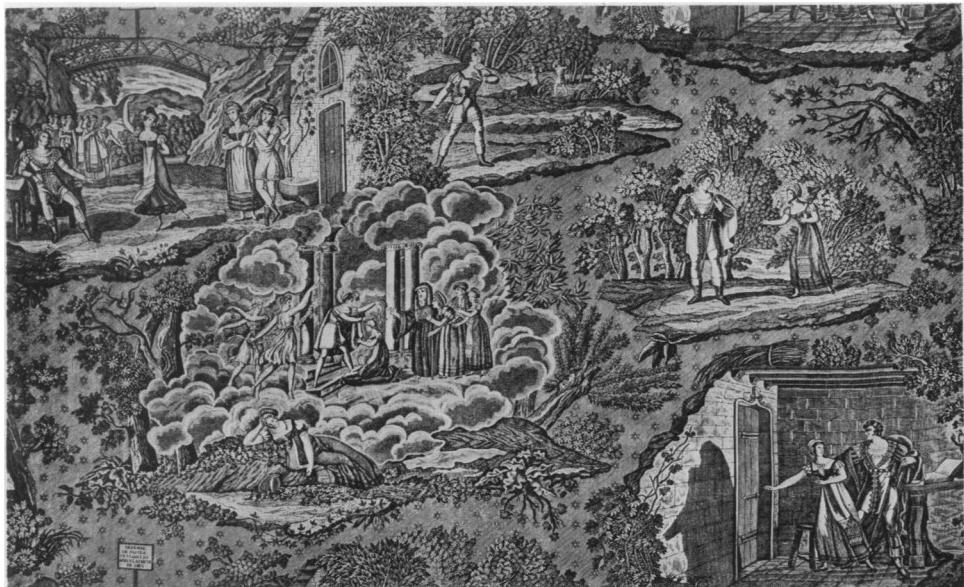
PRINTED DESIGN ON COTTON  
French, late Eighteenth Century



PRINTED DESIGN ON COTTON  
From the "Joseph and his Brethren" Series  
French, late Eighteenth Century



FRAGMENT OF CHINTZ  
Oriental Design in Bright Colors  
French, late Eighteenth Century



PRINTED DESIGN ON COTTON  
Allegorical Subjects  
French, late Eighteenth Century

figures of William Penn, George Washington and Benjamin Franklin were prominent, were made for the American market. Such designs were used to embellish coverlets and bed hangings and were usually printed in a single color—green, brown, blue, red, or purple.

An interesting collection of printed calicoes and chintzes has recently been presented to the Museum by Mrs. William D. Frishmuth. The French fabrics, which date from about 1780 to 1820, are exceedingly fine in texture and are readily distinguished from the more coarsely woven English stuffs. The colors are as bright as when first applied. Some of the patterns are printed in monochrome, while others have been produced in polychrome. A beautiful example of the latter class is a peacock and fruit composition in various colors, on a rich peacock-feather blue ground. There is a series of Biblical scenes, illustrating the story of Joseph and his Brethren, such as "Joseph Expliquant les Songes," "Joseph Vendu par ses Freres," and "Chasteté de Joseph." The title of the one shown here is "La Coupe Trouvée Dans le Sac de Benjamin." Among the more elaborately executed subjects are "L'Amitie les Ramene," "L'Amour les Conduit," "Le Berger Complaisant," "La Separation," "La Reconciliation," and "Defence de Passer ces Limites après la Trève de Dieu" (see illustration). An example of glazed chintz, with alternate dark and light stripes, is printed with Oriental scenes in brilliant colors.

The English cotton textures in the collection are much coarser and thicker than the French, and while well designed and printed, the colors are not always so fast as those of the Continental factories, some of them having become quite pale by long exposure to the light. The patterns are usually printed in a single color, the best and most permanent being a bright purplish red. Among the latter is a well drawn copy of Benjamin West's picture of Penn's Treaty with the Indians. Another design in the same color, produced for the American market, which was extremely popular in the early part of the nineteenth century, is an allegorical composition in which figures of Washington and Franklin are prominent. Washington in Continental uniform is standing in a four-wheeled chariot driving a pair of leopards, preceded by Indian heralds blowing trumpets. Behind him sits a woman holding on her lap a shield inscribed "American Independence 1776." Beneath are figures of Franklin and Liberty holding a scroll inscribed "Where Liberty dwells there is my Country." To the left is "The Temple of Fame," with Fame herself in the form of an angel. Two cherubs bear a globe showing the map of the United States.

An oriental landscape of the Louis XV period, when Chippendale was combining the rococo and Chinese styles of ornamentation in his furniture, is printed in various shades of blue, suggestive of the wall paper designs which came into vogue in the latter part of the eighteenth century.

The art of calico printing was introduced into England as early as the latter part of the seventeenth century, but a few years later, in 1720, a law was passed, prohibiting the wearing of printed fabrics, as a result of the strenuous opposition of the silk and woolen manufacturers. In 1774 cotton



PRINTED DESIGN ON COTTON  
Washington and Franklin in Allegory  
English, early Nineteenth Century



PRINTED DESIGN ON COTTON  
Subject, "Penn's Treaty with the Indians"  
English, early Nineteenth Century

cloth was allowed to be printed under certain restrictions, and it was not until the year 1831 that all of the oppressive laws governing the manufacture were repealed.

The origin of printing colored designs on woven fabrics is enshrouded in obscurity. The art was practised in Egypt and India many centuries ago. The ancient Peruvians are known to have printed designs in colors on cotton cloth from engraved blocks previous to the advent of the Spaniards. In Europe the French manufacturers brought the art to the greatest perfection and they still continue to excel. In the United States textile printing has never advanced beyond commercial requirements, although a greater quantity of calico is used in this country, in proportion to population, than in any other part of the world.

E. A. B.



## NOTES

**COVER DESIGN**—The new cover design and the tail pieces used in this issue of the BULLETIN were drawn by Hélène von Strecker Nyce, a pupil of the School.



**AUTHORS' BALL**—The Museum has received from the proceeds of the Subscription Ball, given under the auspices of the Associate Committee of Women, at the Bellevue-Stratford on the evening of December 2, 1910, the sum of \$1000, which will be used in purchasing examples of furniture to fill in the gaps in the collection recently installed in the East Arcade.



**JAPANESE ARMOR**—The collection of Japanese armor, including helmets, lent by Mr. John T. Morris, has been attractively arranged in a case in the North Corridor, under the supervision of the Honorary Curator of Arms and Armor, Mr. Cornelius Stevenson.



**RED TEAPOTS**—As a result of the Director's visit to Europe last summer, an interesting group of redware teapots, made by the most noted Dutch, English and German potters of the seventeenth and early eighteenth centuries, in imitation of the red Boccaro stoneware of the Chinese potters, has been gathered together and placed on exhibition. This is the most representative collection of rarities of this character to be found in American museums. The subject is treated in an article in this number.



**ART PRIMER**—Art Primer No. 9, of the Ceramic Series, on the subject of Oriental Hard Paste Porcelain, has been published, and is now on sale. Copies will be furnished to members, on application, free of cost.